

Venetian Hills

Composed by
Peter Bjuhr
(2008)

Guitar solo

Work Note

I call this piece *Venetian Hills*. Although I must confess that I never had the privilege to visit the area. I imagine that this is a very beautiful part of the world, and I like to think that the music mirrors this, although perhaps with a somewhat earthbound feel.

The musical language is rather mixed representing the complexity of our contemporary culture. The piece features some more or less common guitar patterns and it also mixes some rather complex rhythms with more simple and familiar ones.

The roman numerals indicate suggested positions, with free fingering. (Occasionally I have instead suggested which strings to use.)

Peter Bjuhr May 2008

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Refined (♩ = c. 192)

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The musical score for "The Wind" by John Williams is presented in a single system. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three main sections: A, B, and C.

- Section A:** Measures 1-4. It begins with a piano (*p*) dynamic and a fingered note (5). The melody is characterized by a series of eighth and sixteenth notes. The section ends with a mezzo-forte (*mf*) dynamic.
- Section B:** Measures 5-8. It starts with a mezzo-forte (*mf*) dynamic and a fingered note (5). The melody continues with eighth and sixteenth notes. The section ends with a piano (*p*) dynamic.
- Section C:** Measures 9-16. It begins with a mezzo-forte (*mf*) dynamic and a fingered note (5). The melody is characterized by a series of eighth and sixteenth notes. The section ends with a mezzo-forte (*mf*) dynamic.

The score includes various musical notations such as fingerings (I, II, III, 5), dynamics (*p*, *mf*, *f*, *mp*), and articulation (*pizz./p.m.*, *expr.*). The score is divided into sections A, B, and C.

D rasg. *ff* *mf*

ff *mf*

E sul tasto *mf* *subito p*

sul pont. *mf* *subito p*

F rasg. *f*

mf

G pizz./p.m. *p*

II rit. *a tempo*

[H] II 5 *mf*

5 VI V ③ *p cresc. poco a poco*

IV III **[I]** *expr.* IV III I

IV III I I III *f*

[J] *rasg.* IV V IV III II *ff*

III II 3 3

[K] VI VIII VII *p*

III *rasg.* IV V IV III II *f*

I 5 5:4 III 5:3 5 II 5:3

mf

5:4 5 5

5 5 5 5

f

M I II 3 3 3 3 3 3 I 3 3

III *rag.* IV 5 V IV 5 III 5 II 5

ff

III V IV III

fff

N pizz./p.m. II 5 III 5 II 5

p

I 5 II III 5 II I